



| Progression Strands for all Year Groups | | | Expectations | Expectations | Expectations | Expectations | Expectations |
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| | | | EYFS | KS1 | Lower KS2 | Upper KS2 | Lower KS3 |
| A - Performing Skills | 1 - Singing | Technique | Standing to sing | Basic posture with relaxed shoulders for singing Breathing to show phrases | Basic posture with relaxed shoulders for singing Breathing to show phrases | Open mouth, relaxed jaw and clear pronunciation Dynamic range | Facial expressions Even tone across the dynamic range Clear, open vowels |
| | | Range | Higher and lower | A sixth | An octave, mostly by step | An octave with leaps | Beyond an octave |
| | 2 - Instrument | Technique | Holding instrument correctly | (Classroom percussion) Basic posture Dynamic contrast | (Not classroom percussion) Basic posture Clear tone | Dynamic contrasts Articulation contrasts Phrasing | Freedom of movement facilitating technical development Crescendo and diminuendo |
| | | Range | Playing percussion in time to a pulse | Playing a limited range of notes, performing rhythms by ear | First 4 or 5 notes (or 3 chords) Rhythms with two note lengths | About an octave (or 6 chords) Rhythms with at least three note lengths | Beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo |
| | 3 - Ensemble | Performing In a group | Unison | Unison | Simple additional parts (rounds, ostinati) within a group | Simple additional parts (rounds, ostinati) within a group | Independent simple additional parts (round, ostinati, bass or chord accompaniment) |
| | B - Composing Skills | 1 - Melody | Improvising rhythmic patterns | Respond with sound to a variety of stimuli | Free exploration of rhythm | Improvise a 1-bar rhythm | Improvise an ostinato/riff (for an accompaniment) |
| Improvising melodic patterns | | | Imitate melodic patterns | Free exploration of pitch | Improve a 1-bar melodic phrase (3 pitches) | Improvise a melodic phrase (up to 5 pitches) within a structure | Improvise and refine a melodic phrase (e.g. for an intro, bridge and outro for songs) |
| 2 - Harmony | | Adding parts or layers | Exploring different sounds | Explore combinations of timbres | Explore combinations of pitches | Explore layering of consonant pitches | Harmonise a melody using chords I, V |
| | | Harmonising melody | Exploring different pitches | Explore combinations of pitches | Explore combinations of timbres | Explore layering of complementary timbres | Improvise independent complementary rhythmic patterns |
| 3 - Expression | | Employing musical expression | Explore the difference between instrument sounds | Explore dynamic choices Explore instrument choices | Explore dynamic choices Explore instrument choices | Indicate intended dynamic and timbre choices | Use dynamic and articulation contrasts |
| C - Aural and Theory (Inter- | | 1 - Tempo | Pulse | Moving in time to music | Identifying duple time | Identifying duple time Italian terms: andante, allegro, lento | Identifying tempo changes and simple triple time Italian terms: presto, adagio |
| | 2 - Duration | Aural learning | Long or short | Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms) | Crotchets and rests, quaver pairs, minims and minim rests, 4 x semiquavers (4-beat rhythms) | Quaver triplets, syncopation | Triplet rhythms, dotted rhythms Different time signatures Tempo changes |
| | | Rhythmic notation | Following teacher direction | Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms). Rhythm | Crotchets and rests, quaver pairs, minims and minim rests (4-beat rhythms) | Time signature, bars and bar lines, strong and weak beats "Butterfly" and "grasshopper" rhythms | Dotted rhythms, syncopated rhythms |
| | 3 - Pitch | Aural learning | High and low | High and low | Identifying notes as higher or lower | Identifying diatonic intervals of unison, major 3rd, perfect 5th, octave | Identifying perfect 4ths and minor 3rds |
| | | Pitch notation | Following teacher direction | High and low | 3 note melody (hand signs or one-line stave) | First 5 notes of a major scale in relevant clef | All the notes in a clef including at least 1 ledger line, more than one key signature |



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| related dimensions of music) | 4 - Dynamics | Italian terms | Loud and soft | loud and soft | Forte and piano | Mezzoforte, mezzopiano, crescendo, diminuendo | Fortissimo, pianissimo | |
| | | Dynamic notation | Following teacher direction | loud and soft | f and p | mf , mp , cresc. , dim. , < and > | ff and pp | |
| | 5 - Timbre | Identifying Instruments | Classroom percussion | Familiar instruments: voice, piano, drums, guitar, tambourine, maracas | Orchestral families | Orchestral instruments, electronic instruments Likely instruments within a given genre | Identifying discrete sounds within an overall mix | |
| | | Descriptive vocabulary | Sounds like... | Sounds like... | Brass, woodwind, percussion, strings, onomatopoeic words | Employing metaphors external to music, such as "bright", "sharp", "piercing", "dark" | Extending metaphorical language using combinations of descriptive words | |
| | 6 - Texture | Aural learning of harmony | Unison singing | Unison singing | Singing rounds | Singing accompanying ostinati | Singing counterpoint, 3rds and 6ths Playing chords I, V | |
| | | Identifying harmony | One or more voices | Unison or harmonised | Identifying melody within a polyphonic texture | Identifying bass line and chords | Major/minor tonality | |
| | | Identifying layers | One or more instruments | Thick or thin | Identifying significant changes in texture: thinner or thicker | Identifying significant changes in texture: thinner or thicker | Monophonic, polyphonic | |
| | 7 - Structure | Form | Identifying repetition | Phrases (breathing points) | Identifying verse and chorus | Simple structure (e.g., intro, verse, chorus) | AABA | |
| | D - Evaluation | 1 - Intention | Identifying how the inter-related dimensions of music contribute to musical intentions | Responding to music through appropriate movement | What is the music about? | Identifying the mood of music | Explaining how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music | Explaining how at least 3 of the dimensions work together to create the intended mood of the music |
| | | 2 - Context | Comparing musical features across genres and traditions | Responding to music through appropriate movement | Respond to different moods in the music | Identifying common features in music across genres and traditions | Identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition | How music changes over time How music reflects cultural and cross-cultural influences |
| 3 - Improvement | | Critical listening leading to identification of strengths and suggesting refinements | Say whether they like it | Identify good features | Improve own work | Suggest improvements for own and others' work | Experiment and reject constructive suggestions with artistic justification | |
| E - Personal Development | 1 - Contribution | Adding value to the cultural life of the community through performance and/or composition | Participating in a musical performance | Perform to an audience | Support other musicians (playing/singing an accompaniment to a soloist) | Support other artists (e.g. create music for a dance/drama performance or exhibition) | Play or create music for a specific purpose or occasion | |
| | 2 - Self-esteem | Appropriate pride in performance and achievement | Perform with class to teacher | Perform with class in a school assembly | Perform in a group to the teacher Perform a solo to the teacher | Perform a solo to the class Perform in a small ensemble to a school assembly | Perform in an ensemble (with more than one part) in a school assembly or public concert | |
| | 3 - Independence | Working alone | Independence | Independence | Following the teacher's guidance Practising at home to improve an aspect of playing/performance | Identifying something to improve in own work to improve at home | Without teacher's guidance, to learn a piece or create own composition | |
| | 4 - Teamwork | Working with others, including leadership | Take turns in ensemble playing/singing | Take turns in ensemble playing/singing | With guidance, work in a group to improve performance or composition | Without teacher's guidance, work in a group to improve performance or composition | To be able to take the lead in a group or respond appropriately to the leadership of others | |
| | 5 - Emotional Literacy | Awareness and communication of emotionals and feelings through music | Demonstrate enjoyment of music | Demonstrate enjoyment of music | Demonstrate awareness that music is intended to make the listener feel an emotion | Demonstrate awareness that music can communicate different and conflicting moods | Develop empathic response to music, noticing the physiological and emotional effect it has when they listen | |



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| F - Cultural Development | 1 - World Traditions | Appreciation of music from local, national and international heritages | Singing games and songs | Children's songs and singing games from around the world | Music from UK and other heritages - especially those represented in the school | Traditional music from around the world | Cross-cultural music |
| | 2 - Western Classical | Appreciation of music from the Western Classical tradition | Hearing and responding to Western Classical music | Popular Western Classical pieces and composers | Popular Western Classical pieces and composers | Popular Western Classical pieces and composers | Identifying music from Baroque, Classical, Romantic and Modern periods |
| | 3 - Popular Music | A variety of popular genres including cross-cultural fusions | Pop music from 1950s to present | Pop music from 1950s to present | Identifying genres such as Rock and pop | Identifying a broader range of genres and sub-genres | Appreciation of timeline and technological influences on popular music |



| Differentiation Statements for each Music Progression Strand Upper Key Stage 2 Classes | | | Expectations | ALL | MOST | SOME | Expectations |
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| | | | | Working towards expectations | Meeting expectations | Working beyond expectations | |
| | | | Upper KS2 | | | | Lower KS3 |
| A - Performing Skills | 1 - Singing | Technique | Open mouth, relaxed jaw and clear pronunciation Dynamic range | All will be able to improve pronunciation and dynamic control | Most will be able to sing with an open mouth, relaxed jaw, good pronunciation and dynamic control | Some will be able to effectively employ facial expressions, even tone across the dynamic range, clear, open vowels | Facial expressions Even tone across the dynamic range Clear, open vowels |
| | | Range | An octave with leaps | All will be able to sing in tune to the range of an octave or more | Most will be able to sing in tune with a range of more than an octave | Some will be able to sing in tune with a range of more than an octave with larger leaps and semitone steps | Beyond an octave |
| | 2 - Instrument | Technique | Dynamic contrasts Articulation contrasts Phrasing | All will be able a good basic posture and clear tone within their comfortable range | Most will be able to perform dynamic and articulation contrasts, with phrasing | Some will be able to demonstrate freedom of movement facilitating technical development, controlling crescendo and diminuendo | Freedom of movement facilitating technical development Crescendo and diminuendo |
| | | Range | About an octave (or 6 chords) Rhythms with at least four note lengths | All will be able to play four or five notes and rhythms with two different note lengths | Most will be able to play comfortably with an octave range (or 6 chords) and rhythms with three different note lengths | Some will be able to play beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo | Beyond an octave in more than one key (or limited melodic range and more than 6 chords) Rhythmic playing with changes in tempo |
| | 3 - Ensemble | Performing In a group | Simple additional parts (rounds, ostinati) within a group | All will be able to play additional parts with rounds, or ostinati within a group | Most will be able to play additional, more complex and independent parts within rounds or ostinati within a group | Some will be able to play independent simple additional parts (round, ostinati, bass or chord accompaniment) | Independent simple additional parts (round, ostinati, bass or chord accompaniment) |
| | B - Composing Skills | 1 - Melody | Improvising rhythmic patterns | Improvise an ostinato/riff (for an accompaniment) | All will be able to improvise a 1-bar rhythm | Most will be able to improvise a rhythmic ostinato or riff to play as an accompaniment | Some will be able to improvise percussion fills at the end of phrases/sections |
| Improvising melodic patterns | | | Improvise a melodic phrase (up to 5 pitches) within a structure | All will be able to improve a 1-bar melodic phrase using three pitches | Most will be able to improvise a longer musical phrase with up to 5 pitches within a structure | Some will be able to improvise and refine a melodic phrase (e.g. for an intro, bridge and outro for songs) | Improvise and refine a melodic phrase (e.g. for an intro, bridge and outro for songs) |
| 2 - Harmony | | Adding parts or layers | Explore layering of consonant pitches | All will be able to explore combinations of pitches | Most will be able to explore layering of consonant pitches | Some will be able to harmonise a melody using chords I and V | Harmonise a melody using chords I, V |
| | | Harmonising melody | Explore layering of complementary timbres | All will be able to explore combinations of timbres | Most will be able to explore layering of complementary or contrasting timbres | Some will be able to improvise independent complementary rhythmic patterns | Improvise independent complementary rhythmic patterns |
| 3 - Expression | | Employing musical expression | Indicate intended dynamic and timbre choices | All will be able to explore dynamic and timbre choices to represent | Most will be able to indicate intended dynamic and timbre choices | Some will be able to use dynamic and articulation contrasts | Use dynamic and articulation contrasts |



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| C - Aural and Theory | 1 - Tempo | Pulse | Identifying tempo changes and simple triple time Italian terms: presto, adagio | All will be able to identify duple time and use andante, allegro, lento | Most will be able to identify tempo changes and triple time, and use presto and adagio | Some will be able to identify subtle tempo changes and compound duple time Italian terms: accelerando, ritardando, vivace | Identifying subtle tempo changes and compound duple time Italian terms: accelerando, ritardando, vivace |
| | | 2 - Duration | Aural learning | Quaver triplets, syncopation | All will be able to identify crotchets, quaver pairs, crotchet rests, minims, minim rests and semiquavers | Most will be able to identify triplets and syncopated rhythms | Some will be able to identify triplet rhythms, dotted rhythms, different time signatures and tempo changes |
| | Rhythmic notation | | Time signature, bars and bar lines, strong and weak beats "Butterfly" and "grasshopper" rhythms | All will be able to read and interpret 4-beat rhythms using crotchets, quaver pairs, semiquavers and minims and crotchet rests | Most will be able to read and interpret time signature, bars and bar lines, strong and weak beats, butterfly and grasshopper rhythms | Some will be able to read and interpret dotted and syncopated rhythms | Dotted rhythms, syncopated rhythms |
| | 3 - Pitch | Aural learning | Identifying diatonic intervals of unison, major 3rd, perfect 5th, octave | All will be able to name a small interval (a major second) as higher or lower | Most will be able to identify diatonic intervals of unison, major 3rd, perfect fifth and octave | Some will be able to identify minor 3rds and perfect 4ths | Identifying perfect 4ths and minor 3rds |
| | | Pitch notation | First 5 notes of a major scale in relevant clef | All will be able to read a three note melody (using hand or staff notation) | Most will be able to read the first 5 notes of a major scale in an relevant clef | Some will be able to read all the notes in a clef including at least 1 ledger line, more than one key signature | All the notes in a clef including at least 1 ledger line, more than one key signature |
| | 4 - Dynamics | Italian terms | Mezzoforte, mezzopiano, crescendo, diminuendo | All will be able to identify dynamics using Italian terms forte and piano | Most will be able to identify mezzoforte, mezzopiano, crescendo, diminuendo using Italian terms | Some will be able to identify, using Italian terms, fortissimo and pianissimo | Fortissimo, pianissimo |
| | | Dynamic notation | mf, mp, cresc, dim, < and > | All will be able to read conventional dynamic notation f and p | Most will be able to read mf, mp, cresc, dim, < and > | Some will be able to read and perform ff and pp | ff and pp |
| | 5 - Timbre | Identifying Instruments | Orchestral instruments, electronic instruments Likely instruments within a given genre | All will be able to aurally identify instruments as belonging to orchestral families | Most will be able to identify orchestra instruments, Orchestral instruments, electronic instruments and likely instruments within a given genre | Some will be able to identify discrete sounds within an overall mix | Identifying discrete sounds within an overall mix |
| | | Descriptive vocabulary | Employing metaphors external to music, such as "bright", "sharp", "piercing", "dark" | All will be able to suggest onomatopoeic words to describe sounds | Most will be able to employ metaphors external to music, such as "bright", "sharp", "piercing", "dark" | Some will be able to extend metaphorical language using combinations of descriptive words | Extending metaphorical language using combinations of descriptive words |
| | 6 - Texture | Aural learning of harmony | Singing accompanying ostinati | All will be able to sing their own part in a round with confidence | Most will be able to sing accompanying ostinati | Some will be able to sing counterpoint, 3rds and 6ths Playing chords I, V | Singing counterpoint, 3rds and 6ths Playing chords I, V |
| | | Identifying harmony | Identifying bass line and chords | All will be able to identify a melody within a polyphonic texture | Most will be able to identify a bass line and where changes of chord occur | Some will be able to identify major and minor tonality | Major/minor tonality |



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| | | Identifying layers | Identifying significant changes in texture: thinner or thicker | All will be able to identify significant changes in texture (thicker or thinner) | Most will be able to identify which instruments contribute to texture changes | Some will be able to correctly use the terms monophonic and polyphonic | Monophonic, polyphonic |
| | 7 - Structure | Form | Simple structure (e.g., intro, verse, chorus) | All will be able to identify verse and chorus within a song | Most will be able to identify a simple structure, such as intro, verse and chorus | Some will be able to identify a simple structure in AB, ABA, AABA or ABACA forms | AABA |
| D - Evaluation | 1 - Intention | Identifying how the inter-related dimensions of music contribute to musical intentions | Explaining how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music | All will be able to identify the mood of the music | Most will be able to explain how one or two dimensions, for example, rhythm and dynamics, help to create the mood of the music | Some will be able to explain how at least 3 of the dimensions work together to create the intended mood of the music | Explaining how at least 3 of the dimensions work together to create the intended mood of the music |
| | 2 - Context | Comparing musical features across genres and traditions | Identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition | All will be able to identify common features in different genres of music | Most will be able to identify distinctive features in a range of genres and cultural traditions Consider how venue and occasion affect performance and composition | Some will demonstrate understanding of how music changes over time and how music reflects cultural and cross-cultural influences | How music changes over time How music reflects cultural and cross-cultural influences |
| | 3 - Improvement | Critical listening leading to identification of strengths and suggesting refinements | Suggest improvements for own and others' work | All will be able to improve their own work, or appropriately suggest how it may be improved | Most will be able to suggest improvements for others' work | Some will be able to experiment and reject constructive suggestions with artistic justification | Experiment and reject constructive suggestions with artistic justification |
| E - Personal Development | 1 - Contribution | Adding value to the cultural life of the community through performance and/or composition | Support other artists (e.g. create music for a dance/drama performance or exhibition) | All will be able to support other musicians by playing an accompanying part | Most will be able to support other artists (e.g. create music for a dance/drama performance or exhibition) | Some will be able to play or create music for a specific purpose or occasion | Play or create music for a specific purpose or occasion |
| | 2 - Self-esteem | Appropriate pride in performance and achievement | Perform a solo to the class Perform in a small ensemble to a school assembly | All will be able to perform a solo to the teacher | Most will be able to perform a solo to the class or perform in a small ensemble to a school assembly | Some will be able to perform in an ensemble (with more than one part) in a school assembly or public concert | Perform in an ensemble (with more than one part) in a school assembly or public concert |
| | 3 - Independence | Working alone | Identifying something to improve in own work to improve at home | All will be able to practise effectively at home (with adult support) to improve an aspect of their playing | Most will be able to identify something to improve in own work to improve at home | Some will be able, without teacher's guidance, to learn a piece or create own composition | Without teacher's guidance, to learn a piece or create own composition |
| | 4 - Teamwork | Working with others, including leadership | Without teacher's guidance, work in a group to improve performance or composition | All will be able to take on or suggest ideas for improvement in group work | Most will be able, without teacher's guidance, to work in a group to improve performance or composition | Some will be able to take the lead in a group or respond appropriately to the leadership of others | To be able to take the lead in a group or respond appropriately to the leadership of others |
| | 5 - Emotional Literacy | Awareness and communication of emotions and feelings through music | Demonstrate awareness that music can communicate different and conflicting moods | All will be able to demonstrate awareness that the music is intended to make them feel an emotion | Most will be able to demonstrate awareness that music can communicate different and conflicting moods | Some will be able to develop empathic response to music, noticing the physiological and emotional effect it has when they listen | Develop empathic response to music, noticing the physiological and emotional effect it has when they listen |



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| F - Cultural Development | 1 - World Traditions | Appreciation of music from local, national and international heritages | Traditional music from around the world | All will be able to make links between music from different traditions | Most will demonstrate appreciation of traditional music from around the world | Some will demonstrate appreciation of cross-cultural music, with awareness of how each culture influences the sound | Cross-cultural music |
| | 2 - Western Classical | Appreciation of music from the Western Classical tradition | Popular Western Classical pieces and composers | All will be able to name important composers identify them with popular pieces from the Western Classical tradition | Most will demonstrate awareness of a timeline within the western-classical tradition and where famous composers sit on it | Some will be able to identify music from distinct periods of western classical tradition | Identifying music from Baroque, Classical, Romantic and Modern periods |
| | 3 - Popular Music | A variety of popular genres including cross-cultural fusions | Identifying a broader range of genres and sub-genres | All will be able to identify a small range of genres such as rock and pop | Most will be able to identify a broader range of genres and sub-genres | Some will be able to demonstrate awareness and understanding of timeline and technological influences on popular music | Appreciation of timeline and technological influences on popular music |